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REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER at 25BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

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- Issue 7: The MODERN Label
- Issue 8: More MODERN; RPM, METEOR, BLUES, & RHYTHM, FLAIR, CROWN (78rpm), CROWN (LP), KENT.
- Issue 9: out-of-supply
- Issue 10: ABCO, COBRA, ARTISTIC, PARROT, BLUE LAKE, UNITED STATES, CHANCE, SABRE; BLUES & REVIEWS (Barry Hansen).
- Issue 11: ACE, SUN, GOLDBAND, BULLET
- Issue 12: Coral 65000, Groove, OK 6800
- Issue 13: IT'S HERE!! Another CHICAGO Issue CHECKER, MIRACLE, SUNRISE, PREMIUM, COLT, etc.

THE "PERFECT" MAGAZINE (our Issue RR 51/52)

EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac

Greatest compendium of popular music on phonograph records of the 20's ever published, complete with composer credits and many other interesting features. A MUST for the musicalologist, discographer, copy-righter, record collector and most anybody interested in popular music research. JUST ONE DOLLAR (\$1.00), from Record Research, 65 Grand Avenue, Brooklyn, New York.

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1926 PARAMOUNT BULLETIN FOUND!

by Mike Montgomery

A Paramount record bulletin turned up recently which I don't think has been published before for collectors. The bulletin in its full form is reprinted here.

The original is printed in black ink on blue paper. Perhaps the company felt that a list of blues records would be best circulated on blue paper. Except for incidental artwork, the only illustrations are two small thumbnail halftone photographs of Papa Charlie Jackson with his banjo and Blind Lemon Jefferson with his guitar. There is also a line (as they say in the trade) cut of Ma Rainey and one of what is perhaps the Norfolk Jubilee Quartette, the Sunset Four Jubilee Singers (or the Sunset Jubilee Quartette) or perhaps the Paramount Jubilee Singers.

Although there may not be any startlingly new information here for the professional discographer, it should be interesting to see what the Paramount Company had in its catalog in the spring of 1926. I'm assuming this is the date of the bulletin based on the recording dates of the latest records listed. There is at least one error in the bulletin, and possibly more. The one I found is: Paramount 12280, as listed next to Ma Rainey's picture, is NOT "Priscilla Blues" and "I Was Born a Brownskin and You Can't Make Me Blue" by Priscilla Stewart. The correct number for that record is 12286, as per the new Blues book from England. Max E. Vreede, 894 Kykduinsestraat, Kykduin, Holland, who is compiling a complete listing of the Paramount 12000/13000 series, has indicated he has no info at all on Paramount 12280. When I first saw this bulletin, I thought I'd found a missing link. More careful checking showed that this was just a slip by the typesetter.

This bulletin might reveal something else. On a number of Paramounts, Max has asked for information as to which is Side A and which is Side B. Could it be that the Paramount Company in this bulletin has listed the titles in Side A - Side B order (or vice versa)? This could be a dangerous assumption but it would be easy to check it out.

When this bulletin was found, the original dealers letter which went with it to retail stores was found, too. In this case, the letter bears the Artophone Corporation letterhead, and in addition to transmitting the bulletin, the letter lists four more Paramount records not shown in the bulletin. In case the letter doesn't reproduce legibly, I'll reiterate the names of the officers shown at the top.

The Artophone Corporation, St. Louis
(Kansas City, Mo. office: 203 Kansas City Life Bg.)

Edwin Schiele, President
Herbert S. Schiele, V. Pres. Jesse G. Kramer, Secretary
Ray C. Layer, V. Pres. C. W. Layer, Treasurer

It wouldn't be a bad idea for someone in the St. Louis area to try and locate these men on the hunch that some boxes of unopened Paramount blues records might just be lying around in an old basement or attic! I'd be interested to know of any other errors in the bulletin. Thanks. Mike Montgomery, 3235 Cambridge, Riverdale, NY 10463. (PAGE 586 has reproduction. You can cut it out, fold it, and boast a copy of a 1926 bulletin.)

BACK ISSUES NOW AVAILABLE AT 30¢ EACH: Nos. 23, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70 DOUBLE ISSUE (no. 51/52) "PERFECT" - \$1.00

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To our dealers:

Here are some late Paramount records - a pair of hits by Ma Rainey and Charlie Jackson and some good blues by Ozzie McPherson and Viola Bartlette.

- 12366- Judge Cliff Davis Blues.
Mumsey Mumsey Blues.
Vocal Blues- Charlie Jackson.
- 12364- Broken Hearted Blues.
Jealousy Blues.
Vocal Blues- Madam Ma Rainey.
- 12362- I Want My Loving.
Down To The Bottom Where I Stay.
Vocal Blues - Ozzie McPherson.
- 12363- Outbound Train Blues.
You Don't Mean Me No Good.
Vocal Blues- Viola Bartlette.

Also check over the late list of Paramount blues that we have enclosed - all the records are in our big stock and your order is shipped the same day it is received.

Yours truly,

THE ARTOPHONE CORPORATION

P. S. ALSO LET US KNOW HOW MANY OF THE ENCLOSED CIRCULARS YOU WILL REQUIRE.

COMPLETE STOCK HONEST QUAKER MAIN SPRING AND REPAIR PARTS

research Paramount

Race Records

PARAMOUNT 12000/13000 SERIES

During the last few years a team of researchers, with the help of collectors from all over the world, has been engaged in compiling a really complete and accurate numerical listing of the Paramount 12000/13000 series. Although already considerable progress has been made, details on quite a few issues are still lacking, while for numerous other issues re-confirmation of the details at hand is required. We are especially interested also in acquiring or borrowing Paramount catalogs, dealers lists, supplements, publicity material etc.

In the hope that you can help us, please find below a list of the issues for which some or all detail is still needed, together with a code indication of just what detail is wanted. Apart from these issues, we would be grateful for a list of the catalog numbers of any Paramounts in your collection which are not shown below. For these, we will if necessary supply you with extracts from our listing thus enabling you to check our file entries against the actual records in your possession.

Please address your letters to:

MAX E. VREDE - 894 KYKDUINSESTRAAT - KYKDUIN - HOLLAND or
ROLF VON ARX - 4 STODOLASTRASSE - ZURICH 8053 - SWITZERLAND or
JOHN CODRICH - 12 ROCKLAND CRESCENT - WAUN WEN - SWANSEA - CLAMORGAN - U.K.

- A. Nothing known - all data required.
B. All except artist and titles required, i.e. all data listed below under C, D, E, F and G.
C. Master numbers and/or control numbers, as given on label and in wax, required.
D. Take numbers or letters required.
E. Composer credits required.
F. Performance credit/acc. credit required (i.e. legend underneath artist credit and/or to right of center-hole).
G. Information on what is side A and what is side B required.

12004 A ??
12038 B C. Cerrol Clark
12039 EFC M. Hurd Fairfax
12049 B Alberta Hunter/Anna Jones
12051 A ??
12055 EFG Norfolk Jazz Quartette
12062 A ??
12068 A ??
12071 B Elkins-Payne Jubilee Singers
12075 B Wiseman Sextette
12100 - 12188 all B, except 12106, 12110, 12117, 12119, 12121, 12126, 12136, 12137, 12141, 12142, 12143, 12144, 12160, 12162, 12163, 12164, 12165, 12167, 12171, 12173, 12181, 12182
12229 DEFG Sam Manning/Grace Taylor
12233 DEFG Norfolk Jubilee Quartette
12267 B Norfolk Jubilee Quartette
12269 A ??
12270 A ??
12271 A ??
12280 A ??
12316 B Woods Famous Blind Jub. Singers
12326 B M.R. Ward
12328 E M. M. Tarrt Lawrence
12340 B Woods Famous Blind Jub. Singers
12356 EFG Norfolk Jubilee Quartette
12368 EFG Blythe's Washboard Band
12377 B Klien Tinguill Paramount Serenaders
12388 B C A Tindley Bible Class Singers
12421 B Norfolk Jubilee Quartette
12432 B Homer Quincy Smith
12434 B Brother Hardup and Co.
12445 EFC Norfolk Jubilee Quartette
12448 B Biddleville Quintette
12466 B Marie Bradley
12494 EF Nelson's Paramount Serenaders
12495 B Mississippi Jubilee Singers
12506 B Biddleville Quintette
12520 B Famous Jubilee Singers
12522 A ??
12530 B Cotton Belt Quartette
12533 B Elmo Tanner
12534 B Dempsay-Tunney Fight
12537 B ditto
12538 B ditto
12559 B Rev. W.M. Clark
12561 B Elmo Tanner
12562 EFG Wisconsin Roof Orch.
12569 E Elmo Tanner
12572 B Rev. T.T. Rose
12579 B Johnnie Blakey
12596 B Jack Richmond
12600 B Lewis Meshan
12644 B Sharlie English
12652 EFG Rev. T.N.T. Burton
12658 EFG Blind Willie Davis
12669 EFC Norfolk Jub. Quartette
12678 B Face Jubilee Singers
12694 EFG Norfolk Jub. Quartette
12715 EFC Norfolk Jub. Quartette
12720 C Elmo Tanner
12732 B Elmo Tanner
12733 DEFG Elmo Tanner
12749 B Norfolk Jub. Quartette
12757 EFG Rev. G.H. Welsh
12762 B John E. Bertrand

12763 A ??
12776 A ??
12784 B Frank Luther/Colonel Phillips
12807 A ??
12809 B Ray Wynn
12829 B Jesse Johnson Singers
12834 B South Carolina Quartette
12835 B Jubilee Gospel Team
12843 B George Wilson
12846 B Biddleville Quintette
12847 B Biddleville Quintette
12848 B Biddleville Quintette
12866 B Clifford Gibson
12903 B Biddleville Quintette
12904 E Blind Blake
12908 A ??
12913 B Blind Roosevelt Graves
12925 B Rev. Emmet Dickenson
12932 A ??
12935 B Hukum Boys
12937 B Biddleville Quintette
12943 B Charley Patton
12946 E Blind Lemon Jefferson
12947 B Alice Moore
12950 B Tommy Johnson
12952 B Tenderfoot Edwards
12959 B Rev. Emmet Dickinson
12961 B Blind Roosevelt Graves
12962 A ??
12963 EFG Ma Rainey
12965 EFG Ida Cox
12969 B Biddleville Quintette
12975 B Tommy Johnson
12977 B Elvie Thomas/Wiley & Thomas
12978 EFG Chocolate Brown
12979 B Blind Willie Davis
12980 A ??
12983 B Blind Joe Reynolds
12984 B Smokey Harrison
12985 B Mae Belle Miller
12999 A ??
13001 A ??
13003 B Clara Burston
13007 A ??
13011 A ??
13012 A ??
13023 B Irene Scruggs
13025 A ??
13026 A ??
13027 A ??
13029 A ??
13032 CD Edith North Johnson
13035 CD Blind Blake
13036 CD Rev. T.T. Rose
13040 CD Kaydee Short/Charley Patton
13041 CD Alma Lillie Hubbard
13042 CD Kaydee Short
13044 CD Dobby Bragg

13045 CD Clara Burston
13046 CD Irene Scruggs
13049 CD Tommy Settlers
13050 CD Hattie Burleson
13053 CD Birmingham Bartha & George Ramsey
13054 CD Harum Scaramo
13055 CD Easton & Howell
13063 DEFG George Ramsey & Mae Belle Miller
13072 B Skip James
13073 A ??
13077 B Red Mike Bailey
13078 A ??
13079 A ??
13083 B Dobby Bragg
13084 B Big Bill Broomeley
13091 B Jaydee Short
13093 B Dobby Bragg & Charlie McFadden
13096 B Son House
13097 B Henry Tomshend
13099 B Willie Brown
13101 EF Charlie Spand
13102 B Big Bill Broomeley
13105 B Black Billy Sunday
13107 EFG Alice Moore
13108 EFG Skip James
13113 B Jubilee Gospel Team
13114 B Slim Barton & Eddie Mapp
13115 EFG Blind Blake
13120 B Tommy Settlers
13121 B Chocolate Brown/Charles Taylor
13122 B Ben Curry
13123 B Blind Blake
13125 B King Solomon Hill
13131 B Marshall Owens
13132 B Bumole Bee Slim
13133 B Charley Patton
13135 A ? Famous Blue Jay Singers ?
13136 A ??
13138 B Laura Rucker
13147 B/9 EF Norfolk Jubilee Quartette
13150/1 EF ditto
13154 EF ditto

**** HERE WE ADD A FEW TO HELP THE CAUSE

ELMO TANNER
21029 2(WAX), PARA 12720A MARIE
21030 (WAX), " " B MY OLD GIRL'S MY NEW GIRL NOW
notes: Catalogue number, artist credit and title pencilled in by some unknown individual. Blank white label either a sample, demo or test. Aural evidence: very sweet accompaniment consisting of violin, guitar etc to Elmo Tanner's crooning. Hardly in keeping with Paramount 12000's race policy.

REV. G.H. WELSH - SERMON
1217 8578(WAX), PARA 12757A THE DEVIL IN THE CHURCH (NO CC)
1218 8579(WAX), " " B JESUS HEALED THE BLIND (NO CC)
RAY WYNN - TENOR SOLO ORCH ACC.
1245 8758(WAX), 1245(LABEL), PARA 12809A LITTLE PAL (From Al Jolson's Picture "Say It With Songs" (DeSylva-Brown-Henderson)
FRED LANTIER AND HIS ORCH - Fox Trot Vocal Chorus Ralph Smith
1279 8769(WAX), 1279(LABEL), PARA 12809B I'M IN SEVENTH HEAVEN (From Al Jolson's Picture "Say It With Songs" (DeSylva-Brown-Henderson)

BIDDLEVILLE QUINTETTE - VOCAL
1817(WAX & LABEL), X2289A(WAX) PARA 12957A JESUS IS A ROCK IN THE WEARY LAND (NO CC)
1818(WAX & LABEL), X2291 (WAX) PARA 12957B I STRETCH MY HAND TO THEE (NO CC)

notes: Aural evidence: unaccompanied vocal group

YOUR COMMENTS

12360 75c Night And Day Blues—Acc. L. Austin's Serenaders, I. Cox
12359 75c Don't Forget To Do The Blues Around When You Do The Blues—Acc. L. Austin's Serenaders, I. Cox
12356 75c I'm Gonna Do All I Can For My Lord—Norfolk Jub. Q.
12354 75c LONG LONESOME BLUES—Guitar Acc. Blind Lemon Jefferson
12353 75c Do Lawd Do—Acc. L. Austin's Serenaders, I. Cox
12352 75c Nobody Rolls Their Jelly Roll Like Mine—Ozle Stephenson
12351 75c I'm So Blue Since My Sweetie Went Away—Orch. Acc. L. Austin's Serenaders, I. Cox
12350 75c Tender Come The Blues—Ma Rainey and Her Georgia Band
12349 75c Stack O'Lee Blues—Ma Rainey and Her Georgia Band
12348 75c Frog Tongue Slomp—Just—L. Austin's Serenaders, I. Cox
12347 75c Jackass Blues—Just—L. Austin's Serenaders, I. Cox
12346 75c BUTTER AND EGG MAN BLUES—Papa Charlie Jackson
12345 75c LET'S GET ALONG—Papa Charlie Jackson
12344 75c You couldn't have him—the way his sweetie was car-
tylon with another man at the dance. He wasn't ride, he
wasn't rough, but when he said "Let's Get Along, Baby," she
kissed him. He accompanied himself, as usual on his Blues Banjo,
and boy! he sure does accompany!

What a tragedy—what a sadness! Longing and lonesome-
ness are too much for him, so he decides to end it all in the
river. He finds himself to the river-side, he looks at the
swirling water, and then—
that something old-time guitar-strumming Blues singer from
Louisiana, sing it.

Long Lonesome Blues
by Blind Lemon Jefferson

Song and Dancelands Greatest Hits

The most entertaining records you have heard in months are included in this list of popular melody fox trots and cream of song hits. There are many to delight you.

FOX TROTS

- 20432—What A Man—Fox Trot—Voc. Chor. Tom Stacks
75c Show That Fellow The Door—Fox Trot—Voc. Chor. T. Stacks
Jimmy Johnston's Rebels
20449—Horses—Fox Trot—Voc. Chor. T. Stacks, J. Johnston's Rebels
75c Poor Papa—F. T.—Voc. Chor. T. Stacks, J. Johnston's Rebels
20448—Oh! Oh! What A Night—Fox Trot—Voc. Chor. A. Hall
75c Here Comes Malinda—Fox Trot—Voc. Chor. A. Hall
Jimmy Johnston's Rebels
20447—Gimme A Little Kiss Will "Ya" Huh?—F. T.—Voc. Chor. A. Hall
75c Could I—I Certainly Could!—Fox Trot—Voc. Chor. A. Hall
The Arkansas Serenaders
20446—Oh You Lulu Belle—Fox Trot—Voc. Chor. Harry Jochin
75c Stillman's Oriole Orchestra
Georgianna—Fox Trot—Glantz and His Orchestra

POPULAR SONGS

- 20451—She's A Corn Fed Indiana Girl—Voc. Duet—Piano Acc.
75c If I Knew I'd Find You—Voc. Duet—Piano Acc.
Arthur Hall and John Ryan
20450—Let's Talk About My Sweetie—Voc. Duet—Piano Acc.
75c Say, Mister Have You Met Rosie's Sister—Voc. Duet
Frank Bessinger and Frank White

WALTZ MELODIES

- 33170—Sometime—Hawaiian Guitars, Jack Pennewell—Fred Palmer
75c Let Us Waltz As We Say Goodbye—J. Pennewell—F. Palmer
20440—The Prisoner's Song—Waltz—Voc. Chor. Vernon Dalhart
75c A Night Of Love—Waltz—Paramount Dance Orchestra

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Let's Get Along
by Papa Charlie Jackson

New
Paramount
Blues

Paramount Records

THIS SUPPLEMENT GIVES YOU SOME OF THE MOST POPULAR RECORDS THAT HAVE BEEN PREVIOUSLY RELEASED.



12332—Mountain Jack Blues—Piano Acc.
James Blythe
Seeking Blues
Ma Rainey and Her Georgia Band
12348—I'm Tired Of Fooling Around With You
Jackson's Blues—Papa Charlie Jackson
12347—Booster Blues
Dry Southern Blues
Blind Lemon Jefferson

12345—Shake That Thing—Voc. Blues—Piano Acc. Viola Bartlett
Quit Knocking On My Door—Singing with Orch. Viola Bartlett
12338—My Man Rocks Me
Chicago Skiffle. J. O'Bryant's Famous Original Washboard Band
12338—Chain Gang Blues
Ma Rainey and Her Georgia Band
Wringing And Twisting Blues. Ma Rainey and Her Georgia Bd.
12337—When Your Man Is Going To Put You Down (You Never Can
Tell)—Cornet and Piano Acc. Coot Grant
Find Me At The Greasy Spoon (If You Miss Me Here)—Voc. Duet
Coot Grant and Kid Wilson with F. Henderson's Orch.
12336—He Likes It Slow. Trixie Smith Acc. by F. Henderson's Orch.
Black Bottom Hop. Trixie Smith Acc. by F. Henderson's Orch.
12335—I'm Going Where The Chilly Winds Don't Blow
Texas Blues. Papa Charlie Jackson
12334—How Can I Miss You When I've Got Dead Arm
I Ain't Got Nobody. Ida Cox with Lovie Austin's Serenaders
12332—Slave To The Blues. Ma Rainey Acc. by Her Georgia Band
Oh My Babe Blues. Ma Rainey Acc. by Her Georgia Band
12330—Everybody's Doing That Charleston Now
Love Me Like You Used To Do
Trixie Smith with Fletcher Henderson's Orch.
12329—Thirty Eight And Two (It Must Be Forty)—For Dancing
Please Don't Break 'Em Down
Jimmy O'Bryant's Famous Original Washboard Band
12327—Outside Of That He's All Right With Me
You Gotta Know How
Ozie McPherson with Lovie Austin's Serenaders
12325—How Long Daddy How Long—Blues Solo—Banjo Acc.—C. Jackson
One Time Woman Blues. J. Cox—Acc. by L. Austin's Serenaders
12324—You Dirty Mistrater—Duet—Orch. Acc.
"Coot" Grant and "Kid" Wilson with Fletcher Henderson's Orch.
Speak Now Or Hereafter Hold Your Peace—Cornet and Piano Acc.
"Coot" Grant

12322—Go Back Where You Stayed Last
Night—Voc. Blues
Tennessee Blues. Viola Bartlett
Acc. by Lovie Austin's Serenaders
12320—All I Want Is A Spoonful
Maxwell Street Blues
Voc. Solo—Banjo Acc.—C. Jackson
12318—Coffin Blues—Acc. Organ and Cornet
Rambling Blues—Acc. Organ & Cornet
Ida Cox
12317—Come On Coot Do That Thing—
Voc. Duet. Coot Grant & Kid Wilson
Have Your Chill I'll Be Here When
Your Fever Rises. Wilson with
Fletcher Henderson's Orch.
12313—Craving Blues. Ethel Waters
Too Sweet For Words—For Dancing
Lovie Austin's Serenaders

12312—Everybody Pile—For Dancing
Charleston Fever. J. O'Bryant's Famous Original Washboard Bd.
12311—Rough And Tumble Blues. Ma Rainey and Her Georgia Band
Memphis Bound Blues. Ma Rainey and Her Georgia Band
12310—You Can't Shake It In Here—Novelty. Ray Logan
Lost John Blues—Novelty. Ray Logan—Accompanying Himself
12308—Down To The Bricks. Jimmy O'Bryant's Famous
I Found A Good Man For All. Original Washboard Band
12307—Long Distance Blues—Acc. Lovie Austin's Serenaders. Ida Cox
Lonesome Blues—Acc. Lovie Austin's Serenaders. Ida Cox
12306—Reckless Don't Care Mama Blues. Soderlissa Miller
Midnight Special. Soderlissa Miller
12305—Hot Papa Blues. Charlie Jackson
Mama Don't You Think I Know. Charlie Jackson
12304—Fat Meat And Greens—Piano Solo. James Blythe
Jimmie Blues—Piano Solo. James Blythe
12303—Night Time Blues. Ma Rainey and Her Georgia Band
Fore Day Honory Seat. Ma Rainey with Her Georgia Band
12300—Don't Shake It No More. Lovie Austin's Serenaders
Rampart Street Blues. Lovie Austin's Serenaders
12299—Switch It Miss Mitchell—Vocal. Priscilla Stewart
Going To The Nation. Priscilla Stewart
12298—Southern Woman's Blues—Acc. L. Austin's Serenaders. Ida Cox
Mistreatin' Daddy Blues—Acc. L. Austin's Serenaders. Ida Cox
12297—The Joys—Inst. O'Bryant's Famous Original Washboard Band
Switch It Miss Mitchell. O'Bryant's Famous Orig. Washboard Bd.
12296—Mama Don't Allow It. Charlie Jackson
Take Me Back Blues. Charlie Jackson
12295—Stormy Sea Blues—Vocal Blues. Ma Rainey
Levee Camp Moan—Vocal Blues. Ma Rainey
12294—T'ree J Blues. Jimmie O'Bryant's Famous
Steppin' On The Gas. Original Washboard Band
12293—Fightin' Blues—Vocal. Soderlissa Miller
Nobody Knows. Soderlissa Miller
12291—Black Crepe Blues. Ida Cox
Fare Thee Well Poor Gal. Ida Cox
12290—Louisiana Hoo Doo Blues. Ma Rainey
Goodbye Daddy Blues. Ma Rainey

12289—I'm Alabamy Bound. Papa Charlie Jackson
Drop That Sack. Papa Charlie Jackson
12280—Priscilla Blues—Piano Acc.—J. O'Bryant
I Was Born A Brownskin And You Can't
Make Me Blue. Priscilla Stewart
12284—Army Camp Harmony Blues. Ma Rainey
Explaining The Blues. and Her Georgia Bd.
12283—Mojo Blues. L. Austin and Her Serenaders
Heebie Jeebies. L. Austin and Serenaders
12282—Someday Blues—Acc. Lovie Austin and Serenaders. Ida Cox
Cold Black Ground Blues—Acc. L. Austin and Serenaders. J. Cox
12281—Shake That Thing. Charlie Jackson
The Faking Blues. Charlie Jackson
12279—Homeward Bound Blues. James Paramount Charleston Four
Old Steady Roll. James Paramount Charleston Four
12278—Charleston, South Carolina. Lovie Austin's Blues Serenaders
Charleston Mad. Priscilla Stewart—Vocal Chorus
12277—Georgia Break Down. Jimmy O'Bryant's Washboard Band
Peepin' Blues. Lovie Austin's Blues Serenader.
12276—Sunshine Special—Piano Acc.—James Blythe. Soderlissa Miller
Be Yourself—Piano Acc.—James Blythe. Soderlissa Miller
12275—Mister Man—Part I—Voc. Duet. Ida Cox and Charlie Jackson
Mister Man—Part II—Voc. Duet. Ida Cox and Charlie Jackson
12272—Crying Won't Make Him Stay—Voc. Solo—Piano Acc.
Rock Aunt Dinah Rock—Voc. Duet. Coot Grant and Kid Wilson
12265—Washboard. O'Bryant's Washboard Band
Brand New Charleston. O'Bryant's Washboard Band
12264—Shave 'Em Dry. Charlie Jackson
Coffee Pot Blues. Charlie Jackson
12263—Those Married Man Blues—Orch. Acc. Ida Cox
Georgia Hound Blues—Orch. Acc. Ida Cox
12262—Railroad Blues—Orch. Acc. Ida Cox
The World's Jazz Crazy And So Am I—Orch. Acc. Trixie Smith
12260—Skoodum Blues. Jimmy O'Bryant and His Washboard Trio
Midnight Strutters. Jimmy O'Bryant and His Washboard Band
12259—The Cats Got The Measles. Charlie Jackson
I've Got What It Takes. Charlie Jackson
12258—Blue Kentucky Blues. Ida Cox and Her Five Blue Spells
Misery Blues. Ida Cox and Her Five Blue Spells
12257—Cell Bound Blues. Ma Rainey and Her Georgia Jazz Band
Ya Da Do. Ma Rainey and Her Georgia Jazz Band
12256—Mining Camp Blues. Trixie Smith and Her
You've Got To Beat Me To Keep Me. Down Home Syncopators
12254—Low Down Painful Blues—Piano Acc. J. Blythe. Lottie Beaman
Sugar Daddy Blues—Piano Acc. J. Blythe. Lottie Beaman

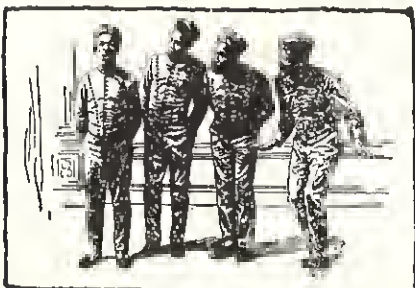


12255—Steppin' On The Blues
L. Austin and Her Blues Serenaders
Traveling Blues
12253—The Woman Ain't Born—Piano Acc.
Tall Brown Blues—Piano & Clar. Acc.
Priscilla Stewart
12252—Jealous Hearted Blues
See See Rider Blues
Ma Rainey and Her Georgia Band
12251—Graveyard Bound Blues
Mississippi River Blues
Ida Cox and Her Five Blue Spells
12250—New Orleans Goofer Dust Blues
The Stomps. Thelma LaVizzo
12249—Everybody Loves My Baby. T. Smith
How Come You Do Me Like You Do

12248—Black Hand Blues—Acc. Lovie Austin and Her Blues Serenaders
Skee Da De—Acc. L. Austin and Her Blues Serenaders. J. Davis
12246—Red Hot Mama. Jimmy O'Bryant and His Washboard Trio
Drunk Man's Strut. Jimmy O'Bryant and His Washboard Trio
12238—Counthin' The Blues. Ma Rainey—Acc. by Her Georgia Band
Jelly Bean Blues. Ma Rainey—Acc. by Her Georgia Band
12236—Salt Lake City Blues. Charlie Jackson
Salty Dog Blues. Charlie Jackson
12228—Cherry Picking Blues—Acc. Lovie Austin's Serenaders. Ida Cox
Wild Women Don't Have Any Blues—Acc. L. Austin's Serenaders
12261—Confession Blues—Piano Acc.—James Blythe. Soderlissa Miller
Broadway Daddy Blues—Piano Acc.—J. Blythe. Soderlissa Miller

BEST SPIRITUALS

12342—Pharaoh's Army Got Drowned. Norfolk Jubilee Quartette
Greal Jehovah. Norfolk Jubilee Quartette
12315—This Train Is Bound For Glory. Wood's Famous Blind Jub. Singers
Lord I'm Troubled. Wood's Famous Blind Jub. Singers
12314—You Must Come In At The Door. Sunset Four Jubilee Singers
When I Come Out Of The Wilderness. Sunset Four Jub. Singers
12221—Jerusalem Morn. Sunset Four
Do You Call That Religion. Sunset Four
12073—When All The Saints Come Marching In. Paramount Jub. Singers
That Old Time Religion. Paramount Jub. Singers
12035—Faith Prepare Me. Norfolk Jub. Qt.
My Lord's Gonna Move This Wicked Race. Norfolk Jub. Qt.
12285—Oh Lord What A Morning. Sunset Jubilee Quartette
Haul Me Down The Silver Trumpet. Sunset Jubilee Quartette
12331—Tell Me Where Are You Building. The C. A. Tindley Bible Class
When The Gates Swing Wide. Gospel Singers
12217—Ezekiel Saw De Wheel. Norfolk Jubilee Quartette
Crying Holy Unto The Lord. Norfolk Jubilee Quartette
12234—Where Shall I Be. Norfolk Jubilee Quartette
I'm Gonna Build Right On Dal Shore. Norfolk Jubilee Quartette
12092—His Eye Is On The Sparrow—Piano Acc. Madame Lawrence
Stand By Me—Piano Acc. Madame Lawrence
12302—Divine Relationship Of Man To God. Rev. W. A. White
Prayer. Rev. W. A. White



CORRESPONDENCE FILLING IN DISCOGRAPHICALLY

MISSISSIPPI BLACK SNAKES, TENNESSEE SHAKERS,
MAGNOLIA HARRIS & HOWLING SMITH
- from LK (Spivey discographical research)

In our pursuit to locate the elusive mysterious sides
Victoria Spivey has claimed to have made in late Jan.
1931 (other than those listed in Godrich-Dixon) we have
gone practically to the end of discographical sanity to
find clues. So far 2 sides have been uncovered of which
Victoria is fairly certain it is herself and Big Bill Broonzy -
in a vocal duet.

MAGNOLIA HARRIS and HOWLING SMITH
C-7100 - Mama's Quittin' And Leavin' - Part 1
"Voc. 1602, Me M12077
C-7101 - " " " " - Part 2

Victoria wrote about these sides in a past issue of
Blues Unlimited.

Now, the MISSISSIPPI BLACK SNAKES/TENNESSEE
SHAKERS on the Brunswick (7000) line have come under
observance in our Spivey discographical research. In a
recent research trip we were able to see and hear all
the known released titles. The group(s) are male - and
of course that terminated our Spivey investigation. How-
ever we believe that the composer credits (not listed in
Godrich-Dixon) may throw some light on the personnel
of these fine blues sides. So here they are:

MISSISSIPPI BLACK SNAKES - Chicago ca. Jan. 22,
26, 31 - 1931.

* Blue Sky Blues (SIMPSON)

* Grind So Fine (SIMPSON)

It's All Over Now (JOHNSON)

It's So Nice and Warm (JOHNSON)

Family Disturbance (Family Troubles) (Smith)

Five Pound Ax Blues (SMITH)

It Still Ain't No Good (New It Ain't No Good)

(JAMES)

Easy Going Woman Blues (JAMES)

* Bye Bye Baby Blues (THOMPSON)

* label lists Tennessee Shakers

EDDIE STONE (of Isham Jones fame) ... WHERE IS HE?

QUERY from Kenneth C. Brooks, Indianapolis, Indiana

I wonder if anyone in your organization or anyone you
know can help me. The High School class of Bicknell,
Indiana, of 1927 have a reunion every five years and
EDDIE STONE (Izzy Marblestone) was a member of the
class. He is one of two members who we have not been
able to contact. No one can learn where he is. Do you
or anyone now have any idea where he could be contact-
ed? By the way Stone was an all-around athlete. Way
ahead of his time in basketball and an all state high-
school quarterback. Also Izzy Friedman of Whiteman
Bix days was also a quarterback and drop kicker on an
earlier team at same high school. If you can help on
Stone's whereabouts I would be very grateful.

JESSE CRAWFORD and GEORGE WRIGHT (re: RR69)

letter from James C. Roseveare, San Jose, California

Dear Mr. McAndrew:

I read with much pleasure your review of George
Wright's TRIBUTE TO JESSE CRAWFORD album in the
latest RR. Being an avid Crawford fan, but not being
old enough ever to have heard Crawford in person during
his palmy days with Victor (I'm only 22), I was thrilled
when George Wright telephoned me and asked me to
tape all my Crawford Victors for him and send them to
him. I have known George for about five years, and his
respect and love of Crawford's music is unrivalled. As
you will note from the jacket notes, he did much re-
gulating of his own studio organ to achieve the
"Crawford Sound".

About the best thumbnail description of Crawford's
music, from the standpoints of registration, timing,
phrasing, and dynamics is that he knew what NOT to do.
Listen to his records and note how often he uses but a
single stop; how often there is complete silence in the
course of a tune -- he knew what very few of the other
pop organists of the time did (and none of them, when
they did use it, used it with the expertise that Jesse did);
restraint.

But here I go on and on -- I just wanted to say
"thanks" for a piece on two artists who don't get nearly
enough recognition for their superb artistry. It was
extremely well done.

FRANKIE TRUMBAUER WITH GENE RODEMICH (re:RR33)

- from Bernard Ross Sr., Hampton Falls, New Hampshire
Dear Mr. Steiner,

I read in your column that Trumbauer had mentioned
to you that his first solo had an oriental or Egyptian turn
to it and that it was with Rodemich on Brunswick. I
have one which I am quite certain Frankie Trumbauer
plays. It is BY THE PYRAMIDS (Florito) Br. 21B3-A.

- from Carl Koerbel of Santa Monica, California

John!

Your notes on F. Trumbauer with the Gene Rodemich
orch. more than likely is the one I have by the Rode-
mich orch. on Br. 23B1 - THREE LITTLE WORDS/
FLOWER OF ARABY. The latter title has piano passages
by Gene Rodemich and Allister Wylie.

THE SYNCOPATING FIVE (Re: RR43)

Comments from Harold Hartel, Newton Falls, Ohio

The article re The Syncopating Five was rather inter-
esting to me, since so much of the locale is nearby.
The early 1920's were several years before my time to
be frequenting places like Idora Park and Avon Park
Pavillion but one of my co-workers remembers dancing
to a band with Dusty Roads as the vocalist, mostly at
Idora Park, since the Avon Park was known locally as
"The Bucket of Blood," as a result of the almost nightly
brawls, which he preferred to avoid. The article
recalled a lot of memories but, outside of Roads, he
could not remember any other names.

JIMMY WITHERSPOON Addendum

Supreme (re: RR 62) clarification from LK
Supreme 1533-A Vocal Jimmy Witherspoon
(personnel listed on label): Louis Speiglin (g); Jay
McShann (pno); Benny Booker (b); Pete McShann (dms);
Frank Sleet (as); Charles Thomas (ts); Forrest Powell (tp).
SU 113-A-2 IN THE EVENING (Nocc)

Supreme 1533-B BUDDY TATE & ORCHESTRA - Vocal
J W (personnel listed on label): Buddy Tate (ts); Chas.
Q. Price (as); Emmet Berry (tp); Theodore Donnelly (tb);
Bill Dodgett (sic) (pno); Louis Speiglin (g); Forrest
Hamilton (this is Chico, ed.) (dms).
SU 126-A-2 SIX-FOOT-TWO BLUES (William Hadnott-
Minnie Garrett)

(Both sides): Vocal JIMMY WITHERSPOON (same listed
personnel as SU 113)

SUPREME 1520-A
SU 112-A (label); RL 47745, AP 112-A (wax). BACK
WATER BLUES (Nocc)

SUPREME 1520-B
SU 108-A (label); RL 4753, AP 108-A (wax). THIRD
FLOOR BLUES (Nocc)

LA STORIA DEL JAZZ; THE BLUES (re: (RR68)

Info. from Liborio Pusateri, Milan, Italy

Dear Mr. Rotante,

ref. your discography of Jimmy Witherspoon, in issue
6B of Record Research, page 7 (addenda).

Title of J. W. in "La Storia del Jazz - The Blues"
RCA-Victor Italian LPM 10041, should be:
"Pinney Brown Blues" recorded December 4, 1957 in
New York with Jay McShann Orchestra. (re: RR 66, p. B
'Victor')

I have a catalogue 1962 of RCA Italiana, and in this
booklet are details about the record LPM 10041.

(Ed. note: Our thanks also to Trevor Huyton of Manches-
ter, England, who also sent us the above 'La Storia...'
data.)

MORE ON CAMAY

from researcher, Ernie Edwards Jr., Whittier, Calif.

I have some new information on those Camay LP's
that have been discussed by Pete Pepke (the Jack
Teagarden in RR #65) and by my friend Ralph Fairchild
(Issue #69) and my own comments on the Peggy Lee and
Nat Cole Camay's in RR #66.

I'm glad that Ralph finally straightened out the Tea-
garden LP for your readers. I sent my copies of the Nat

Cole (CA 3004), Peggy Lee (CA 3003) and the Teagarden
(CA 3009) to George Hulme so that he could review
them in "Matrix". Since that time I have obtained
copies of the Lionel Hampton (CA 3019) and the "Basie
Greets Barnett" (CA 3024).

The Lionel Hampton is by the fabulous 1951 band
that contained the following great soloists: Benny Bailey,
Quincy Jones and Leo Shepherd, trumpets; Al Grey,
Jimmy Cleveland, Paul Higaki and Benny Powell, trom-
bones; Jerome Richardson, flute and alto sax; Gil Bernal,
John Board, tenor sax; Milt Buckner on piano; Billy
Mackel, guitar; Ellis Bartee on drums among others.
Titles are: T. V. Special, Cobb's Idea, Midnight Sun,
Air Mail Special, Vibe Boogie, Beulah's Boogie, Who
Cares and Bongo Interlude. There is a "Bop Scat" vocal
on Cobb's idea by an unknown female (Betty "Bebop"
Carter?). The band is rough, but swinging. Plenty of
wild brass and solos.

The Basie and Bernet is very interesting. The 4 Basie
titles are by the small group of 1951; Clark Terry, Buddy
DeFranco, Wardell Gray, Basie, F. Green, Jimmy Lewis
and Gus Johnson. Titles are: Basie Boogie (labeled
"One O'clock Jump), I Cried For You (with vocal by
Helen Humes - not credited on label), Basie's conversa-
tion (featuring Jimmy Lewis), One O'clock Jump (labeled
Basie's Boogie). Good Solos by all concerned. Frank
Driggs at Columbia should combine all the titles record-
ed by this fine group on one reissue Album.

The Charlie Bernet Titles are by a big band from the
1951 period (see page 25 of my new Charlie Bernet dis-
cography for complete details). Titles are: Cherokee
(usual arrangement), Caravan (male vocalist sounds like
Billy Eckstine, but the speed has been slowed down on
this title and I believe the singer to be Bill Derry, who
was Bernet's regular singer in 1951; Andy's Boogie (no
vocal on this) and finally the usual Bernet arrangement
of Skyliner. The personnel includes John Coppola,
trumpet; Dick Kenney, trombone; Bernet, Bill Holman,
Bob Dawes, saxes; Donn Trenner, piano and others.

There are several others in the 44 Camay LP's that are
of interest to your readers, but I won't comment on them
in print until I hear them. I have seen several of the
Pop, Western and Rock and Roll Camay LP's in markets,
drug stores and at several cut rate record counters,
ranging in price from 48¢ to 99¢. Among the better
Camay's are Dixieland-That's All (CA 3026) featuring
Red Nichols Five Pennies and The Firehouse Five Plus
Two, Tony and Ike (CA 3027) Tony Pastor and Ike
Carpenter, Les Brown meets Ralph Flanagan (CA 3032).
Here's Dixie (CA 3035), The Bobcats and Pete Daily's
Band, The Duke and The Ladies (CA 3038), Duke
Ellington and Ada Leonard, Sassy meets Shearing (CA
3041) Sarah Vaughan on one side and the Shearing
Quintet on the reverse. Hall to the Duke (CA 3043)
both sides have titles by the Ellington (with Louis
Bellson) band of 1951.

These LP's I have listed are mostly from Snader
Telecriptions. I remember seeing most of them on
late afternoon T. V. several years ago. The reproduc-
tion to LP has been done very badly on most albums.
The Peggy Lee and Nat Cole LP's have been ordered off
the market by Capitol and other persons. My friend
George I. Hall believes that the Nat Cole material is
from his NBC TV shows of a few years ago.

Finally, our group ("Jazz Discographies Unlimited")
has recently published 8 discographies (Bernet, Les
Brown, Nat Cole, W. Herman, Lunceford, etc.) and I
am interested in publishing an Isham Jones Discography
within a year or so. Also, I am interested in the Jones
material on which Woody Herman is featured. This
material to be included in my revised Woody Herman
discography which will be published this fall. I know
that Mr. Stoikowitz will be interested to know that
Woody Herman is NOT on any of the Jones RCA-Victor
recordings. I don't see how Woody can be on BR 6349
(Got the South in my Soul) since Woody did not join
the Jones Orchestra until AFTER the RCA period of 1934
unless this title was recorded during the DECCA period
of September 1, 1934 through 1935. The vocalist on
Poor Butterfly is probably Harlan Lattimore.

"YOU DON'T KNOW" (sic)

The above title was recently in the repertoire of the
popular folksters, the Serendipity Singers (heard them
sing it on TV). For those "in the know" it is none other
than blues singer Virginia Liston's great blues hit of
yesteryear, YOU DON'T KNOW MY MIND BLUES,
recorded by this artist in New York City, Thursday,
Nov. 15, 1923, and released on OK 8115. - LK

BOB SHOFFNER (re: RR64)
Comments from Walter C. Allen, Stanhope, New Jersey

I was much interested to read Claus-Uwe Durr's article on Bob Shoffner, and his theories that Shoffner is the 'Coffin Blues' cornetist. I have just played again those of the records he lists which I have, and here are my opinions:

1) Shoffner's presence on the Russell and O'Bryant dates except Para 20400) is definite, and was first reported in George E. Beall's fine article "FORGOTTEN GIANTS" in Jazz Information, Dec. 20, 1940. I have Para 12312 and a dub of OK 8454, and agree it is the same man.

2) I agree that the cornetist who plays on Coffin Blues also plays on the other Ida Cox sessions he mentions, and on no others. As Claus says, he has a distinctive style, with characteristic runs of notes and a singing tone. Beautiful horn. I have never heard the Viola Bartlette or Hattie McDaniel sides so cannot comment on these.

However, much as I would like to discover the long-mysterious identity of the 'Coffin Blues man', I simply do not think it is Shoffner, based on these few examples of Shoffner's playing. Shoffner is too rough, plays clinkers, does indeed play some Armstrong phrases. It is a different man altogether.

This still does not tell us who it is. John Hammond once played it on a radio program and claimed it was Tommy Ladnier on corner and Jesse Crump on organ, but it does not sound like Ladnier, and anyhow Tommy was in Europe with Sam Wooding at the time. Rust suggested to me that it was Joe Oliver, and this was printed in at least one of his discographies; but I do not believe it at all. Just does not sound like King Joe. I wish I knew! Can someone in Chicago ask Bob Shoffner about these, maybe play some of them for him? I will make tapes of a couple of sides if it would help.

WILL VODERY PLANTATION SHOW ORCH. OF 1923

Hal Flakser through an exclusive Johnny Mitchell interview (Nov. 1963) has identified the personnel of the great all around Negro orchestra under the astute and brilliant leadership of Will Vodery (see JAZZ - The New York Scene (Charrers-Kunstadt, pub. Double-day) volume for more info, on Vodery). Clifton 'Pike' Davis, Johnny Dunn (tp); Earl Granstaff (tb); Rollen Smith, Herschel Brassfield (reeds); Floyd Hickman (violin); George Rickson (pno); JOHNNY MITCHELL (bnj); Henry Hull (tuba and string bass) and Jesse Baltimore (dms).

Johnny Mitchell is now retired from the music game. His last musical adventures with a big band was that of Jimmy Lunceford during the World War II period.

LEROY SMITH
Letter from Galen Davis, Maumee, Ohio
Dear Len:

As per our conversation Dec. 27, 1961 regarding Leroy Smith, I have uncovered a little more information. He did appear in a movie short called "Flying Fists" which featured Benny Leonard. The same Benny who is squaring off at Paul Whiteman on a past issue of R.R. Benny was one of the greatest holding the championship from 1917-1924. Leroy thinks the movie was produced by Fox Studios but he says if you can locate Mr. Connie Immerman who had Connie's Inn, he could give you more information about the picture. Mr. Smith played at Connie's Inn for about five years and Benny Leonard was a regular customer. Sophie Tucker was also a regular customer at Connie's and was a close friend of Leroy's as was Benny.

Leroy doesn't remember how many times he recorded but Mrs. Smith has twelve of his records which she values very highly. I wish I had them.

Another item of interest is the fact that Eddie Heywood is Leroy Smith's nephew. Eddie's mother and Mrs. Smith are sisters.

Well I hope this information will be of help in getting Mr. Smith some of the recognition he so richly deserves. (Ed. note:) Unfortunately, the great showman, Connie Immerman has passed on - and one more valuable source of information is lost forever.

Another letter from Galen Drake.

I don't know if you heard or not but Leroy Smith died Nov. 23, 1962. So passed one of the nicest old gentlemen I've ever known. He died of cancer. I didn't attend the funeral but understand Eubie Blake and Mr. Leroy's nephew Eddie Heywood attended the funeral.

Ed, note: You can read more about Leroy Smith's history in 'Jazz-The New York Scene.' Also his discography appears in Discophile -- and subsequent issues, and also in Brian Rust's discographical tome.

'ALFRED GILLHAM PIANOROLLOGRAPHY by L.K.

In issue 49 Woody Backesto presented an emdite study and discography of one of the main crooners of the 20's, ART GILLHAM. Art, beside his recording activities, was a piano roll artist of note. In our continuing piano roll research of the years of 1916 and 1917 we found listings by one Alfred Gillham. At first we thought this may be Art, although the first known listings of ART were a number of years later in 1924 for Columbia and Vocalstyle. Research is necessary. Alfred must have been a ragger of the first class as his choice of rags would delight today's ragtime fancier. Here is an exploratory list of his hand-played music rolls (wanted! catalog numbers) (dates given are release dates)

April 1916	
Calico Rag (Johnson)	- Starr
Ragtime Pipers of Pan (Romberg)	- "
Blue Goose Rag (Birch)	- "
August 1916	
Bunch of Blues (Kelly & Wyer)	- Starr
October 1916	
Piano Rag (Frank)	- Starr
April 1917	
That Queen City Rag (Kramer)	- Vocalstyle

Note: The first roll we could find by ART Gillham was MEAN BLUES on Columbia scheduled for release in Feb 1924 and the second group consisted of LOST MY BABY BLUES and MEAN BLUES on Vocalstyle 12798 and 12786 respectively (April 1924).

Next Section is from researcher, Bertrand Demeusy, Eybens France

TINY BRADSHAW

The complete personnel of the Tiny Bradshaw's records made in NYC, September 19th, 1934 and October 3, 1934 for the label Decca (SHOUT SISTER SHOUT/MISTER WILL YOU SERENADE/OL' MAN RIVER/I AIN'T GOT NOBODY/etc...) is the following: Lincoln Mills, Shad Collins, Max Maddox (tp); George Matthews, Eugene Green (tb); Bobby Holmes, Russell Procope (as); Spider Courance, Happy Cauldwell (ts); Clarence Johnson (p); Bob Lessey (g); Ernest Williamson (b) Arnold Bolden (dr); Tiny Bradshaw (voc).

The personnel was confirmed to me by both George Matthews and Bob Lessey. G. Matthews added that he took the trombone solo on "I Ain't Got Nobody" and Eugene Green is the soloist on "I'm a Ding Dong Daddy".

DOC CHEATHAM with Ma Rainey, Albert Wynn, Jelly Roll and Parham

During an interview with trumpeter Doc Cheatham, Doc told Kurt Mohr that he made his first record session accompanying Ma Rainey with the Albert Wynn Dream-land band whose personnel was: Homer Hobson (tp); Al Wynn (tb); Doc Cheatham (ss, tp) Ralph Brown (as); Jimmy Flowers (p); Arthur "Rip" Bassett (bjo); Silas White (tba); Ben Thigpen (dr). If the instrumentation should fit, this could be the session that produced "Down in the basement", "Sissy blues", and "Broken Soul Blues" (12384, 12395). I wrote to Al Wynn who confirmed the personnel but with a correction: the alto sax was not played by Ralph Brown but by Tom Brown, a fine clarinetist who in 1941 was a member of the Lee Collins band at "Barrel House" in Chicago. During the same interview, Doc Cheatham told Kurt Mohr that he remembered 2 other record sessions which he made around that time:

- one with Tiny Parham (including Homer Hobson, tp)
- and one with Jelly Roll Morton.
Doc Cheatham played cornet on both; he cannot remember any other details, these being studio groups.

THE MUSICAL CAREER OF BOB LESSEY (GUITAR)

Born March 16th, 1910 in West Indies.

TOMMY JONES ORCHESTRA: at "Strand Ballroom", 1931-33, (his first job) Tommy Jones (tp); Gene Johnson (as); Don Green (ts); Claude Hopkins (p); Bob Lessey (g); George Reid (dr).

BILL BROWN ORCHESTRA: at "Grand Central Palace", NYC; 1933-34. Russell Royster (tp); Bill Brown (tb); Glyn Paque (as); Hubert Thompson repl. by Melvin Wyatt (ts); Pat Armstead (p); Bob Lessey (g); Charlie Drayton (b); Reggie Brown (dr).

SAM WOODING ORCHESTRA: at "Arcadia Ballroom", NYC, 1934. Reunald Jones, Kenneth Roane (tp); Nat Storey (tb); Benny Williams, Freddy Skerit (as); Gene Sedric (ts); Fitz Weston (p); Bob Lessey (g); Clinton Walker (b); Gerald Hopson (dr).

TINY BRADSHAW ORCHESTRA: 1934-35. Lincoln Mills, Shad Collins, Max Maddox (tp); George Matthews, Eugene Green (tb); Bobby Holmes, Russell Procope (as); Spider Courance, Happy Cauldwell (ts); Clarence Johnson (p); Bob Lessey (g); Ernest Williamson (b); Arnold Bolden (dr). T. Bradshaw (voc). This is the personnel for the 19th Sept. and 3rd Oct. 1934 sessions recorded for Decca. The same personnel was sent to me by G. Matthews (tb). No personnel changes.

Fletcher HENDERSON ORCHESTRA: Bob Lessey joined in 1935 and left in 1937 replaced by Lawrence Lucie. See disco (personnels confirmed by B. Lessey).

DON REDMAN ORCHESTRA: B. Lessey joined in 1937 and left in 1940. See disco (pers. confirmed).

LUCKY MILLINDER ORCHESTRA: 1940-41; This was a very fast changing band: Billy Owens (as); Clarence Grimes (ts); Bill Doggett (p); Bob Lessey (g); Abie Baker (b); others.

Then after the L. Millinder's job, B. Lessey left the music business for a city job and has no regrets.

N.B. B. Lessey never played with Charlie Skeete's orch. as mentioned in our files. He very well remembered that the guitarist was Lee Blair.

JOE STEELE ORCHESTRA

Personnel of the orchestra published in the Pictorial History of Jazz, page III, given to me by James Archey: (probably the pers. of the recording session - June 4, 1929 with perhaps one or two additions for the record.)

Left to right on the picture: Joe Steele (p) sitting; Freddy White (bjo, g); Sam Frederick (dr); Frank Smith (b, tba); Craig Watson (as); Trenton Harris (ts); James Elmer (tp); J. Archey (tb).

Next Section is from researcher, Dick Spottswood of Arlington, Virginia

RAY TAYLOR & His Singing Orchestra (Champion 15323-B) Sweetheart of Sigma Chi (Stokes-Vernon) is the same as BERNIE SCHULTZ & his Crescent Orch. on Gennett 6216. Reverse side is Sweet Violets by Bernie. This is a sparking up-tempo late 20s type of rahl rahl hot college-style jazz outfit featuring red-hot trumpet or cornet, clarinet and a hell-for-leather drummer. Research from the editors brings another Schultz Gennett (Gnt 6235) to the attention of the collector; Show Me That Kind of A Girl also boasting similar hot soloists and tempo. BERNIE SCHULTZ!! Who are you? Where have you been so long? (further Ed, note): When time allows we shall search out our Gennett masters files and give you a run-down on Schultz' total Gennett output.)

- SOUTH BOUND (Vocalion 1465) and DYIN' WITH THE BLUES (Vo 1493) by ALEX HILL and his orch, although different titles, are alternate takes of the same tune.

* See note on incorrect coupling of some recordings in Rust's 'Jazz Relics' - Ellington.
Herwin 75507 - Jesse James/Just Tell Them That You Saw Me
Herwin 75517 - Life of Tom Watson/Unknown Soldier's Grave

- LLOYD SMITH AND HIS GUT-BUCKETTERS (Vo 1573) THAT'S MY STUFF (Smith) vocal chorus by Earl Roach appears as the CHOCOLATE DANDIES "with vocal chorus" on Vocalion 1617.

- FRED WEAVER accompanied by Piano and Banjo (Everybody 1006A) WHEN MY SUGAR WALKS DOWN THE STREET is the same as FRED WEAVER assisted by LEROY TIBBS on Up-To-Date 2018-B. The Blu Disc telltale master numbers of T2015B-2 gives you an inkling that this title is on some still-to-be-discovered Blu Disc. Also search out you BD&M pressings (Triangle, Puritan, etc.) for this master number. Your reward will be to hear the wonderful hot stride piano of Leroy Tibbs one of the unsung Harlem greats. Incidentally the reverse of the Up-To-Date item (2018-A) is I'LL TAKE HER BACK (IF SHE WANTS TO COME BACK) with Fred Weaver vocal backed up by the solid piano of Leroy Tibbs. The master is T2014B-2. Search out your Everybody's, BD&M's, Blu Disc, etc. for tie-ins. Further note. Weaver may be playing his own banjo. RESEARCH!

- Dick Spottswood, Arlington, Virginia

EDDIE SOUTH (see photo on cover page RR 69) Info, from Harrison Smith, Brooklyn, New York

In 1928, when I managed Eddie South's Alabamians, I purchased foto shown and others. Pianist shown is not Spaulding, he is Henry Crowder, who was romantically linked to Miss Nancy Cunard, Cunard ship company heiress, who died last year.

Crowder's own ork worked under Jelly, for MCA, 1928. Bradford pulled trick on Spaulding by getting Gennett to state 'Perry Bradford at the piano' on record labels of recordings made by Jimmy Wade Ork.

ORIOLES FAN CLUB

Letter from Joseph Wiesmeier, New York, N. Y.

On March 10, 1964, I played a major role in initiating a fan club for Sonny Til and the Orioles - a group that recorded between 1948-55 for Jubilee Records. I - along with many other rhythm & blues collectors and "fans" - consider them to be the top group in their field. Interest has been gathering momentum in the past year or so not only for this particular group but also for many other "early" pre-rock & roll groups; such as, the Ravens, Larks, Cabineers, Four Deals, etc. Unfortunately, it has been very difficult spreading the word about this new club and obtaining more information about this group.

So far we have been advertising the club on radio stations whose policy it is to play old rock & roll or rhythm & blues records at certain times, and in a few record stores that deal in selling hard-to-get records or re-released records.

VERNON DALHART on HERWIN

Information from Robert R. Olson, Chehalis Washington

I note in your RR 69 that Mr. Kendziora used the Herwin label as his label of the month and stated it was a scarce label, with your group knowing of only 18 different members. I have compiled as complete a discography as I could of Vernon Dalhart's folk records, and in it I have listed 11 different Herwins. Thinking it might be of interest to you, I am listing them below. I do not have the records. They are in the collections of Marion Hoffman of Valley Center, Kansas, and Malcolm Blackard of Decatur, Alabama. According to Mr. Hoffman, with the exception of two numbers there are no matrix numbers on the ones in his collection, but since the majority of them have the same couplings as on Gennett, I imagine most of them are from Gennett, with the exception of 75545, which is sung by Dalhart under the name of Wolfe Ballard, the same pseudonym and song couplings as on Broadway 8021. Following are the Dalhart Herwins I know of, all titles by Dalhart except as otherwise noted:

Herwin 75501 - Blue Ridge Mountain Blues/(GUY PHILLIPS) The Lightning Express
Herwin 75505 - The Prisoner's Song/A Boy's Best Friend Is His Mother
Herwin 75506 - The Little Rosewood Casket/ The New River Train

Herwin 75521 - Put My Little Shoes Away/(AL BERNARD) On a Slow Train Through Arkansas
Herwin 75531 - Papa's Billy Goat/(MURRAY KELLNER) Hell Broke Loose in Georgia (Violin solo)
Herwin 75540 - Wreck of the Royal Palm/Wreck of the Number Nine
Herwin 75544 - Barbara Allen/My Blue Ridge Mountain Home (with Robison).
Herwin 75545 - I Want a Pardon For Daddy/The Crepe On the Old Cabin Door (Both sides of 75545 sung by Dalhart under pseud. of Wolfe Ballard)
Herwin 75546 - The Mississippi Flood/The Engineer's Dream

There they are, and there are undoubtedly others, too. I hope they are of interest to you.

WHERE IS FRANKIE & JOHNNY (MARVIN)? - Follow-up of Jim Hadfield's query in RR65, p.5
This research from Bob Wright of Hubbard Texas:

I had an interesting visit several years ago with Johnny Marvin's sister who lives in Oklahoma. I had my tape recorder along, and she spoke for about a half an hour on tape, reminiscing about her brothers, Johnny and Frankie and also Gene Autry. Johnny died in 1943, but Frankle at the time was still living somewhere in Coldwater Canyon near Los Angeles, Calif. and was still playing the guitar and singing. As far as I know their sister is still living at the old home in Clinton, Oklahoma (I forgot the street address, but she is Miss Thelma Marvin). The walls of her living room were covered with photographs of Frankie and Johnnie, and various Western stars, and her mother and father. She told me that the whole family made a record for Victor once with her at the piano. It was probably never issued.

Next we hear from Bob Healy of Alamosa, Colorado, who is hot on the Frankie Marvin trail:

Re comments about Frankie Marvin (RR65) I have a 1957 address of Frankie taken from the Los Angeles Musicians Directory. 5800 Coldwater Canyon, Apt. 6, No. Hollywood, California. If this doesn't work, perhaps a letter to Local 47, A. F. of M. Musicians Bldg., B17 N. Vine, Los Angeles 38, Calif. would bring results as to his whereabouts. (Jim Hadfield, attention!!)

And speaking about Jim Hadfield of Richville, New York, here he comes forth with some more on his favorite, Frankie Marvin:

Yep! Frankie Marvin sure got around. Frankie was on the Grey Gull group too. I have a RADIEK or two with him on them. He was "The Texas Ranger" and "Cowboy Rogers" on VARSITY. Also "Ray Ball" on JEWEL and "Louis Warfield" on BROADWAY. Still another BROADWAY pseudo was "Jack West". He was "Frankie Wallace" on the ARC (American Record Corporation-Banner, Domino, Regal etc.) labels. EDISON and GENNETT labels. He was "Yodelin' Jimmie Warner" on CHAMPION. On the OKEH 45000s he was "George White". And on and on. He teamed with Autry on a number of recordings (I have a Conqueror with both) and they collaborated on many songs. A busy man!! On those SAN ANTONIO label numbers he did in the (40s??) the band accompaniment was AL DEXTER. In a magazine a number of issues back, you had some discs by Roy Smeck. You asked, "Who's the vocalist on these records?" Here's the dope. VARSITY 5137: Love Songs of The Nile. ... unknown/A Gangster's Warning ... Vocal by FRANKIE MARVIN! MONTGOMERY WARD M-1015; Frankie And Johnnie/Gambler's Blues ... both by FRANKIE MARVIN!
Just in: Frankie is found!!

Some other snippets from Jim:

Here are a couple of odd-ball pseudos. "Fred Wilson" on HARMONY is RILEY PUCKETT! "Bob Palmer" on ELECTRADISK is BOB MILLER. I am told that "Bob Clayton" on BROADWAY is GENE AUTRY!!!! (From ARC).

HOAGY CARMICHAEL
note from Dick Holbrook, Arizona

Picked up a private label of Kappa Sigma fraternity songs of which one is credited to Hoagy Carmichael. Imagine my delight to find him in the grooves. Do you know this? What year?

THE TWO GEORGIES - JESSEL & PRICE (re: RR40)
- from Dave Kingsbaker, Oshkosh, Wisconsin

Dear Mr. McAndrew,
I have read with interest your article "The Two Georgies" in RECORD RESEARCH.
My reason for writing concerns the opening line of paragraph #5 of your article -- "There appears to be no indication of Jessel on records between the late twenties and 1945--,"
Jessel recorded "Hello Mama" (2 Parts) for Decca. It is on De. 1484.

According to a release date chart, the above recording was issued late in 1937.

- from A. Glantz, Brooklyn, New York.
re: Georgie Price: You left out a beautiful record that was issued on a blue label Banner. It was: I NEVER HAD A CHANCE/I ONLY HAVE EYES FOR YOU - Ba 33107. It is one of the best things I have ever heard, Beats anything Jolson made. Tremendous give-out of voice.

- from Ronald Wanser, Brooklyn, New York
Dear Mr. McAndrew,
Thought your article on the two Georgies was most interesting. You didn't mention the late 50's LP that Jessel made for the Design label. It was called "The Last of the Minstrel Men". Particularly good, because he had a free hand to sing exactly as he likes to. I presume that the career LP is the one on Cabot he made in 1958. It is taken from his 50th Anniversary Concert at Carnegie Hall (I don't have this LP). He also had one out called, "Mr. Toastmaster General" (do not know the label, off-hand) which is a yak yak LP and came out in 1960 (I believe). Then there is a 45 extended play (also don't know the label) on which he reads some poetry.

The Georgie Price 78 rpm Stinson record "Broken Hearted" was released in '51 or '52. It was recorded by Joe Franklin. Joe told me that there were two other songs cut at that session but were never released. I don't agree with you about his voice on the Stinson record. I think it was in great shape.

Is there anything recorded by Eddie Jackson (Durante's partner) aside from Clayton, Jackson & Durante side and, the Audio Fidelity L. P.? Would love to see an article on him. He is a particular favorite of mine.

SPOTLIGHT ON PEEWEE RUSSELL etc.
follow up from Issue 67.
Info. from Ken Ohst, Madison, Wisconsin

A bit of information that I believe to be accurate. In a past issue a reader, commenting on a Tiara LP by Buck Clayton, et al, asked "who is Lou Carter?" The Lou Carter I know played with big bands during the forties, finally leaving Jimmy Dorsey's band in '47 to form a piano, guitar, bass trio with Herb Ellis and Johnny Frigo (who now limits his activities to Chicago). Carter has made at least one LP (Col.) singing his own comedy songs -- and, in my opinion, very funny stuff it is. During the forties he did this strictly for the amusement of the guys in the band.

STILL MORE "SPOTLIGHT"
from Don Abrahamson, Aberdeen, Washington

I can put a little more fuel on R. Bollinger's fire concerning the Pee Wee Russell LP on Tiara TMT 7532. Blue Blues is also on Tiara TMT 7551 "Red Nichols and his Five Pennies". "Synthetic Blues" and "Billboard March" are included in a PARADE LP-609 bargain album called "HAPPY-GO-DIXIE". Eight tunes all sounding about the same recording wise and credits list Sam Suliman (Chief Engineer for Premier Albums, Inc. /356 West 40th St., N. Y. C.). Sound like some old transcriptions done over for the grocery store set. Music isn't too bad thanks to the players participating. This is closer to your territory than the Beverly Hills address, so maybe you can help the cat out that way.

MORE PARENTI - (re:issue 65)
From Paul Sheatsley, Chicago, Illinois
Re: the "Filling In Discographically" column in RR. I have the Parenti item by Bob Haring on Banner 32162. However, "Ho Hum" is #1 master instead of #2 on Orole.

I have become very interested, recently, in the Frank Tanner band. I'd like to know if any one has any information on the personnel, recording dates and records made by this fine Texas outfit. I've been able to track down the fact that it was a San Antonio outfit, that Tanner may still be alive (he was reported to be in San Antonio a few years ago) and that there apparently was some kind of connection between Boots and His Buddies and the Tanner band.

Now in its 23rd issue - and absolutely recommended for all who love the Blues. The amount of information poured into the publication has been staggering. Your editor (L. K.) has had the good fortune to meet Messrs. Napier (Editor), Broven and Leadbitter, the stalwarts of this publication, in ENGLAND in the Fall of 1963 during the American Folk Blues Festival - and was amazed by their youthful, zealous, vitality toward their subject.

"BRAVO" EARL FATHA HINES - (Follow up from Issue 66 & 69) from G. W. G. Hulme, Editor MATRIX, 30 Hughes Road, Hayes Middlesex, England

Morris Lane is tenor sax on Bowlegged/Honeysuckle/
Blues for Garraway/Sheik. Miss Colbert is vocal on
Black & Blue. On 'Dark Eyes'/My Name' violin is
Stuff Smith (Editor's note: Stuff Smith has heard the
tracks and has assured us that the violinist is Eddie
South and that he (Stuff) never recorded with Hines -
see Barnett's report in RR 69, p 9). The violin on
Honeysuckle is a "Jewish boy from a theatre orchestra."
I observe that you have been working hard on SUTTON
270 (Blackbirds) lately. We "did" this LP in MATRIX
55 page 13. The thought of our "scooping" you on
these LPs after giving you a 3000 mile start is rather
amusing!
Editor's note: May we suggest that you subscribe to
Mr. Hulme's fine discographical publication. Any-
one who can scoop us deserves your subscription sup-
port (smiles!). See address above.

While on the matter of subscription support may we recommend John Norris' worthy publication, CODA. In addition to its erudite articles, columns, record and book reviews, it contains about the best worldwide Jazz news coverage of any publication in the field. Write to John Norris, P. O. Box 87, Station J, Toronto 6, Ontario, Canada.

Dear Mr. Steiner,

headed "Muggsy with Sophie Tucker," I have been working sporadically on a disco, of Muggsy for a couple of years now, the groundwork having been done by Dan Mahony in his PLAYBACK disco. During this time I have been in correspondence with Muggs and his wife

LOUIS ARMSTRONG
research from Gosta Hagglof, Sweden

As you know the work of making this project is very big and for a researcher more work is not desirable. However, how long may we keep this beloved trumpeter - how long may he play? Has he made all recordings we want or are there more? When Billie Holiday died she and Mr. Armstrong had made one 78rpm-record together. No one can deny that these two artists made the perfect unit - she as a singer, he as an accompanist. Money and different record companies made that they never recorded together again. That big mistake is now unable to repair. Let us not make the same mistake when it comes to Mr. Armstrong. Three years of his musical life are already wasted for collectors and lovers of his music, since he made no records between September 1961 and December 1964! Isn't it time for us to make a demand for Armstrong-music and try to get Mr. Glaser let him record lots of things, mostly jazz. It isn't necessary to release everything at once. That can be made every now and then, as time goes by. Of course it must cost lots of money, but I am sure that music lovers all over the world are ready to support us.

This summer in July or August I intend to go to USA in my capacity of being president of the Federation of Swedish Jazz Clubs. I'll be staying a month and during this time I will do everything to help in this matter. Will you?

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As far as I can recall about the JW comments, Co E 335X1417 contains KANSAS CITY (not K, C, Loving), and this also appeared on a VeeJay LP (verified below by Garon-ed). Both the VJ LP and the CoE are anthologies entitled THE BLUES, (RR68, p. 8 & 9): "THEN THE LIGHTS GO OUT"/"ALL THAT'S GOOD" were issued on Vg EV 2420. "ALL THAT'S GOOD" include a vocal group, possibly dubbed in.

Dear Mr. Rotante,


Regarding the ADDENDA to the Jimmy Witherspoon discography in Record Research issue #68, here is some of the information you wanted on the VJ anthology. The LP titled THE BLUES was issued as VJ LP 1020 (not VJ LP 10204). Witherspoon sings the 6th (last) song on Side 2 of the LP, and the song is titled KANSAS CITY. Composer credit to "W. Littlefield" on both the Jacket of the LP and on the label.

IN OUR NEXT ISSUE MOST OF OUR REGULARS *
WILL RETURN WITH THEIR REGULAR FEATURES.*
WE HAVE SOME FASCINATING RESEARCH *
PROJECTS ON TAP - SO STAY WITH US. *

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